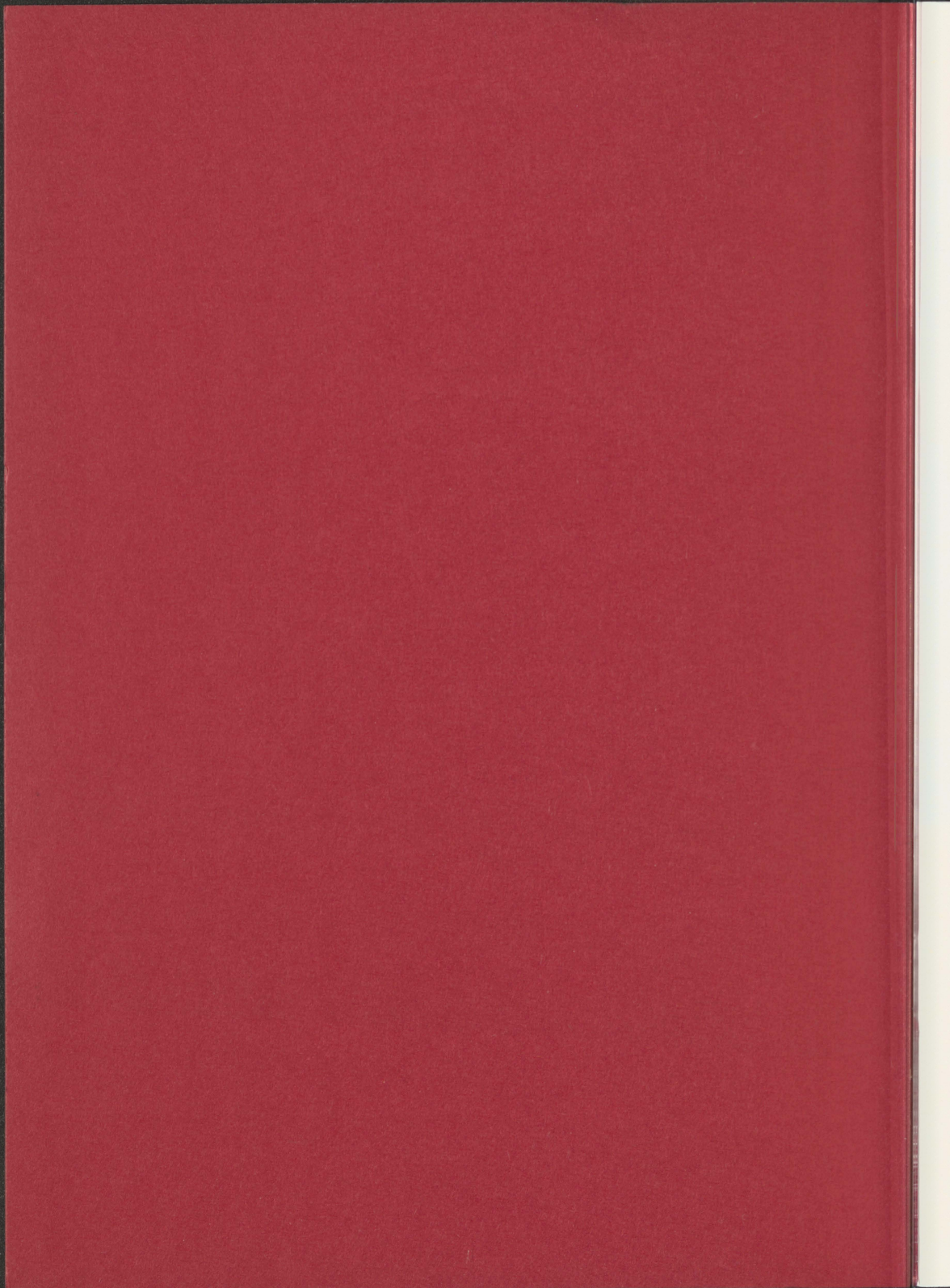




Royal Academy of Music Prospectus 1980-1





Royal Academy of Music

Issued June 1980. All previous Prospectuses are cancelled

Instituted 1822. Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen

Her Majesty Queen Elizabeth The Queen Mother

President

H.R.H. Princess Alice, Duchess of Gloucester

Principal

Sir Anthony Lewis, C.B.E., M.A., Mus.B.(Cantab.), Hon. Mus.D.(Birmingham),
Hon. R.A.M., F.R.C.M., F.R.N.C.M., Hon. F.T.C.L., Hon. G.S.M.

Warden

Noel Cox, B.Mus.(Lond.), F.R.A.M., Hon. R.C.M., F.R.C.O.

Administrator

George Hambling, D.S.C., Hon. F.R.A.M., F.B.I.M.

Marylebone Road, London, NW1 5HT

Telegrams: Counterpoint, Norwest, London Telephone: 01-935 5461

ISSN 0307-8442

Board of Directors and Governing Body

President

H.R.H. Princess Alice, Duchess of Gloucester

Vice-President

Sir Gilmour Jenkins, K.C.B., K.B.E., M.C., Hon. F.R.A.M.

Directors and Members of the Committee of Management

Sir Edmund Compton, G.C.B., K.B.E., M.A.(Oxon.), Hon. F.R.A.M., F.R.C.M.

(Chairman)

Hugh Cubitt, C.B.E., J.P., D.L., F.R.I.C.S.

Hon. Sir Anthony Lloyd, Q.C.

Frederic Lloyd, O.B.E., J.P., Hon. F.R.A.M., Hon. R.C.M. (*Hon. Auditor*)

S. O. Quin, F.I.B., Hon. F.R.A.M. (*Hon. Auditor*)

Robert Rendell, F.C.A.

James Saunders, T.D., F.C.A., Hon. F.R.A.M. (*Hon. Treasurer*)

Her Grace Viola, Dowager Duchess of Westminster

Mrs. Ralph Vaughan Williams, Hon. F.R.A.M., F.R.C.M.

Directors

Sir Robert Armstrong, K.C.B., C.V.O., M.A.(Oxon.)

Sir Ashley Clarke, G.C.M.G., G.C.V.O., Hon. F.R.A.M.

Miss Grizel Davies, Hon. F.R.A.M.

Professor Sir Claus Moser, K.C.B., C.B.E., F.B.A., Hon. F.R.A.M.

Sir Charles Sopwith

Professorial Staff Representatives on the Committee of Management

John Davies, F.R.A.M.

Guy Jonson, F.R.A.M.

Student Representatives on the Committee of Management

Two nominated by the Students' Union Executive Committee

Finance Committee

Hugh Cubitt, C.B.E., J.P., D.L., F.R.I.C.S.

The Principal

S. O. Quin, F.I.B., Hon. F.R.A.M.

Robert Rendell, F.C.A.

James Saunders, T.D., F.C.A., Hon. F.R.A.M. (*Hon. Treasurer*)

Honorary Vice-President

W. Graham Wallace, F.C.A., Hon. F.R.A.M.

Administrative Officers

Principal

Sir Anthony Lewis, C.B.E., M.A.,
Mus.B.(Cantab.), Hon. Mus.D.
(Birmingham), Hon. R.A.M., F.R.C.M.,
F.R.N.C.M., Hon. F.T.C.L., Hon.
G.S.M.

Warden

Noel Cox, B.Mus.(Lond.), F.R.A.M.,
Hon. R.C.M., F.R.C.O.

Administrator

George Hambling, D.S.C., Hon.
F.R.A.M., F.B.I.M.

Registrar

Robin Golding, M.A.(Oxon.), Hon.
R.A.M., Hon. R.C.M.

Director of Studies

Christopher Regan, B.Mus.(Lond.),
F.R.A.M., Hon. R.C.M., F.R.C.O.

Academic Tutor to the G.R.S.M. Course

David Robinson, B.Mus.(Lond.),
F.R.A.M., Hon. R.C.M., F.R.C.O.

Accountant

Leslie Mitchell, F.C.A.

Lady Superintendent

Mrs. Bridget Campbell

Bankers

National Westminster Bank Ltd. Harley
Street Branch

Auditors

Messrs. Gane Jackson & Walton,
Chartered Accountants

Solicitors

Messrs. Field, Fisher & Martineau

Physician

A. C. S. Bloomer, M.A., M.B., B.Chir.,
M.R.C.S., L.R.C.P.

Dental Surgeon

D. Gilhooly, B.D.S., L.D.S., R.C.S.

Hon. Laryngologist

Alfred Alexander, Hon. R.N.C.M.

Hon. Radiologist

R. E. Lawrence, M.B., Ch.B., D.M.R.D.

Professorial Staff

(* = Tutor)

COMPOSITION, HARMONY, etc.

Timothy Baxter, B.Mus.(Lond.),
F.R.A.M.
Brian Brockless, B.Mus.(Lond.), Hon.
A.R.A.M.
Christopher Brown, M.A.(Cantab.),
A.R.A.M.
Cornelius Cardew, F.R.A.M.
Norman Fulton, F.R.A.M.
John Gardner, C.B.E., B.Mus.(Oxon.),
Hon. R.A.M.
John Hall, A.R.A.M.
Simon Harris, M.A., B.Mus.(Oxon.),
Hon. R.A.M.
Douglas Hawkrigde, F.R.A.M., F.R.C.O.
Malcolm Hill, M.Mus.R.C.M., B.Mus.
(Dunelm.), Dr. Fil.(Uppsala),
A.R.A.M., F.R.C.O.
*Margaret Hubicki, F.R.A.M., F.R.S.A.
James Iliff, B.Mus.(Lond.), F.R.A.M.
Robert Langston, M.A.(Cantab.),
F.R.C.O.
Peter Lea-Cox, B.Mus.(Lond.), A.R.A.M.,
F.R.C.O. (Assistant Course Officer)
Malcolm Macdonald, M.A.,
Mus.B.(Cantab.), Hon. R.A.M.
*Hugh Marchant, F.R.A.M., A.R.C.O.
Paul Patterson, F.R.A.M.
*Arthur J. Pritchard, D.Mus.(Dunelm.),
Hon. R.A.M., F.R.C.O., Hon. F.T.C.L.
*Stephen Rhys, B.Mus.(Lond.), F.R.A.M.
David Robinson, B.Mus.(Lond.),
F.R.A.M., Hon. R.C.M., F.R.C.O.
Wilfred E. Smith, M.A. (Oxon.),
F.R.C.O.(Ch.M.), A.R.A.M.
Paul Steinitz, D.Mus.(Lond.), F.R.A.M.,
F.R.C.O.
*Richard Stoker, F.R.A.M.
Roy Teed, F.R.A.M.

Arthur Wills, D.Mus.(Dunelm.), Hon.
R.A.M., F.R.C.O. (Academic Tutor to
the B.Mus. Course)

AURAL TRAINING

Gavin Brown, M.A., B.Mus.(Oxon.),
Hon. R.A.M., F.R.C.O. (Co-ordinator
of Aural Training)
Timothy Baxter, B.Mus.(Lond.),
F.R.A.M.
John Hall, A.R.A.M.
Simon Harris, M.A., B.Mus.(Oxon.),
Hon. R.A.M.
Malcolm Hill, M.Mus. R.C.M., B.Mus.
(Dunelm.), Dr. Fil (Uppsala),
A.R.A.M., F.R.C.O.
*Hugh Marchant, F.R.A.M., A.R.C.O.
*Stephen Rhys, B.Mus.(Lond.), F.R.A.M.
Roy Teed, F.R.A.M.
Peter Uppard, A.R.A.M.

PIANOFORTE

Jean Anderson, F.R.A.M.
*Fiona Cameron, A.R.A.M.
Jennifer Coultas
Kyla Crowcroft, F.R.A.M.
Ivey Dickson, O.B.E., F.R.A.M.
Christopher Elton, A.R.A.M.
Derek Gaye, M.A.(Cantab.), Hon.
R.A.M., Hon. R.C.M., A.R.C.O.
Gordon Green, Hon. M.A.(Liverpool),
Hon. R.A.M., F.R.M.C.M.
Jeffery Harris, A.R.A.M.
*Ruth Harte, F.R.A.M.
Jean Harvey, F.R.A.M.

Eric Hope, Hon. R.A.M.
 Graeme Humphrey
 Philip Jenkins, A.R.A.M.
 *Guy Jonson, F.R.A.M.
 Alexander Kelly, F.R.A.M.
 Joan Last, Hon. R.A.M.
 Mildred Litherland, F.R.A.M.
 *Margaret MacDonald, A.R.A.M.
 Hamish Milne, F.R.A.M.
 Dennis Murdoch, F.R.A.M.
 *Lois Phillips, F.R.A.M.
 Peter Uppard, A.R.A.M.

PIANOFORTE ACCOMPANIMENT

Geoffrey Pratley, B.Mus.(Dunelm.),
 F.R.A.M.
 Rex Stephens, F.R.A.M.
 John Streets, F.R.A.M.

ORGAN

Christopher Bowers-Broadbent,
 A.R.A.M.
 Alan Harverson, F.R.A.M.
 Douglas Hawkrige, F.R.A.M., F.R.C.O.
 Geraint Jones, F.R.A.M.
 Martindale Sidwell, F.R.A.M., F.R.C.O.

HARPSICHORD

Virginia Black, A.R.A.M.
 Geraint Jones, F.R.A.M.

SINGING

Kenneth Bowen, M.A., Mus.B.(Cantab.),
 B.A.(Wales), Hon. R.A.M.
 Bruce Boyce, Hon. R.A.M.
 John Carol Case, M.A., Mus.B.(Cantab.),
 Hon. R.A.M.
 Patricia Clark, A.R.A.M.
 Henry Cummings, F.R.A.M.
 Jean Austin Dobson, A.R.A.M.
 Derek Hammond-Stroud, Hon. R.A.M.
 Raimund Herinx, Hon. R.A.M.

Mary Makower, Hon. A.R.A.M.
 Joy Mammen, Hon. A.R.A.M.
 Geoffrey Mitchell
 Constance Shacklock, O.B.E., F.R.A.M.
 Marjorie Thomas, Hon. R.A.M.,
 F.R.M.C.M.
 Ilse Wolf, Hon. R.A.M., Hon., F.T.C.L.

VIOLIN

Lionel Bentley, Hon. R.A.M.
 Derek Collier, F.R.A.M.
 Sidney Griller, C.B.E., F.R.A.M.
 Jean Harvey, F.R.A.M.
 Ralph Holmes, F.R.A.M.
 Emanuel Hurwitz, C.B.E., F.R.A.M.
 Carmel Kaine, A.R.A.M.
 Majorie Lavers, F.R.A.M.
 Nona Liddell, F.R.A.M.
 Jack McDougal, Hon. A.R.A.M.
 Hugh Maguire, Hon. M.Mus.(Hull),
 F.R.A.M.
 David Martin, F.R.A.M.
 Clarence Myerscough, F.R.A.M.
 Manoug Parikian, Hon. R.A.M., F.T.C.L.
 Rosemary Rapaport, F.R.A.M.
 Kenneth Sillito, F.R.A.M.
 Trevor Williams, F.R.A.M.

VIOLA

Gwynne Edwards, F.R.A.M., Hon.
 R.C.M.
 Max Gilbert, F.R.A.M.
 Stephen Shingles, F.R.A.M.
 John White, A.R.A.M.

VIOLONCELLO

Douglas Cummings, F.R.A.M.
 Florence Hooton, F.R.A.M.
 Vivian Joseph, F.R.A.M., Hon. F.T.C.L.
 Christina Shillito
 Derek Simpson, Hon. M.A.(Newcastle),
 F.R.A.M.
 David Strange, A.R.A.M.

VIOLA DA GAMBA AND
VIOLONE

Dennis Nesbitt, Hon. A.R.A.M.

DOUBLE BASS

Robin McGee, A.R.A.M.

Rodney Stewart

FLUTE

Derek Honner, F.R.A.M.

Betty Mills, A.R.A.M.

*Gareth Morris, F.R.A.M., F.R.S.A.

OBOE

Evelyn Rothwell Barbirolli, Hon.

R.A.M., Hon. F.T.C.L., F.R.N.C.M.

Janet Craxton, F.R.A.M.

Michael Dobson, F.R.A.M.

CLARINET

Richard Addison

*John Davies, F.R.A.M.

Georgina Dobrée, A.R.A.M.

BASSOON

Gwydion Brooke, F.R.A.M.

Anthony Judd, F.R.A.M.

Ronald Waller, F.R.A.M.

SAXOPHONE

Richard Addison

RECORDER

Christopher Taylor, Hon. A.R.A.M.

HORN

James Brown, O.B.E., Hon. R.A.M.

Nicholas Busch, Hon. A.R.A.M.

Ifor James, F.R.A.M.

Derek Taylor, F.R.A.M., F.L.C.M.

TRUMPET

Ray Allen, Hon. A.R.A.M.

*Sidney Ellison, F.R.A.M.

William Houghton, A.R.A.M.

James Watson, A.R.A.M.

TROMBONE

*Harold Nash, F.R.A.M.

TUBA

John Fletcher, Hon. R.A.M.

Patrick Harrild

TIMPANI AND PERCUSSION

Susan Bixley

Nicholas Cole, A.R.A.M.

HARP

Osian Ellis, C.B.E., Hon. D.Mus.(Wales)

F.R.A.M.

Enid Quiney, A.R.A.M.

Renata Scheffel-Stein, Hon. R.A.M.

GUITAR

Michael Lewin

Hector Quine, Hon. R.A.M., Hon.

F.T.C.L.

LUTE

Robert Spencer, Hon. A.R.A.M.

FRENCH

Pamela Stirling

GERMAN

Fred Wagner, Ph.D.(Cantab.),

D.Phil.(Munich), Hon. A.R.A.M.

ITALIAN

Dr. Lella Alberg, Hon. A.R.A.M., Hon.

R.C.M.

FELLOWSHIPS

Gordon Crosse, B.A.(Oxon.), Hon. R.A.M.
(Manson)

Paul Patterson, F.R.A.M. (Manson)

Richard Mapp, David Owen Norris,
B.A.(Oxon.), F.R.C.O. (Hodgson,
1979-80)

David Wilson Johnson, B.A.(Cantab.)
(Shinn, 1979-80)

SYMPHONY ORCHESTRA

Maurice Handford, F.R.A.M.

CHAMBER ORCHESTRA

Steuart Bedford, B.A.(Oxon.), F.R.A.M.,
F.R.C.O.

Nicholas Braithwaite, F.R.A.M.

Lawrence Leonard, F.R.A.M., F.G.S.M.

REPERTOIRE AND TRAINING ORCHESTRAS AND CONDUCTORS' CLASS

Maurice Miles, F.R.A.M.

CHAMBER MUSIC

Sidney Griller, C.B.E., F.R.A.M.

—
John Davies, F.R.A.M.

Georgina Dobrée, A.R.A.M.

Gwynne Edwards, F.R.A.M., Hon.
R.C.M.

Sidney Ellison, F.R.A.M.

Jean Harvey, F.R.A.M.

Florence Hooton, F.R.A.M.

David Willison

CHOIR

The Warden

OPERA CLASS

John Streets, F.R.A.M. (*Director*)

Steuart Bedford, B.A.(Oxon.), F.R.A.M.,
F.R.C.O.

Norman Feasey, Hon. R.A.M.

Tom Hammond, Hon. R.A.M.

Gordon Kember, F.T.C.L.

Mary Nash, F.R.A.M.

Anna Sweeny, Hon. A.R.A.M.

HISTORY OF MUSIC AND MUSICAL ANALYSIS

George Biddlecombe, M.A.(Oxon.),
A.R.A.M.

Gordon Crosse, B.A.(Oxon.), Hon. R.A.M.

John Gardner, C.B.E., B.Mus.(Oxon.),
Hon. R.A.M.

Simon Harris, M.A., B.Mus.(Oxon.),
Hon. R.A.M.

Malcolm Hill, M.Mus. R.C.M., B.Mus.
(Dunelm.) Dr. Fil. (Uppsala), A.R.A.M.,
F.R.C.O.

Peter Holman, M.Mus.(Lond.), Hon.
A.R.A.M.

Arthur Wills, D.Mus.(Dunelm.), Hon.
R.A.M., F.R.C.O.

REPERTOIRE CLASSES

John Gardner, C.B.E., B.Mus.(Oxon.),
Hon. R.A.M.

Jean Harvey, F.R.A.M.

Lois Phillips, F.R.A.M.

EARLY MUSIC CLASSES

Peter Holman, M.Mus.(Lond.), Hon.
A.R.A.M.

CONTEMPORARY MUSIC CLASSES

John Carewe, Hon. A.R.A.M.

Paul Patterson, F.R.A.M.

JAZZ STUDY GROUP

Malcolm Macdonald, M.A.,
Mus.B.(Cantab.), Hon. R.A.M.

COACHING

Geoffrey Pratley, B.Mus.(Dunelm.),
F.R.A.M.

Rex Stephens, F.R.A.M.

John Streets, F.R.A.M.

Clara Taylor (also Platform Department)

JUNIOR AND INTERMEDIATE SCHOOLS

The Warden

LIBRARIAN

Jane Harington, B.A.(Cantab.), Hon.
A.R.A.M.

Junior Exhibitioners' Course

Director Gavin Brown, M.A., B.Mus.(Oxon.), Hon. R.A.M., F.R.C.O.

TEACHING STAFF

Composition

Melanie Daiken, A.R.A.M.

Gareth Walters, F.R.A.M.

Pianoforte

Jean Anderson, F.R.A.M.

Jeremy Brown

Iris Dyer, A.R.A.M.

Pamela Jaquarello, A.R.A.M.

Philip Jenkins, A.R.A.M.

Anne Martin

David Owen Norris, B.A.(Oxon.),

F.R.C.O.

Antonietta Notariello, A.R.A.M.

Albert Alan Owen

Valerie Pardon, B.Mus.(Lond.), A.R.A.M.

Cynthia Phillimore, A.R.A.M.

Lois Phillips, F.R.A.M.

Maria Solimini

Patsy Toh

Pamela Turnlund

Olga Wilson

Barbara Withers, A.R.A.M.

Rosemarie Wright, A.R.A.M.

Singing

Elizabeth Cooper, A.R.A.M.

Kathryn Harries, B.Mus.(Lond.)

Violin

Shirley Barraclough, A.R.A.M.

Helen Brockis

Renée Clare

Malcolm Henderson

Mary Leaf, A.R.A.M.

Patricia Lovell, Hon. A.R.A.M.

Jack McDougal, Hon. A.R.A.M.

Sheila Nelson, B.Mus.(Lond.),

Hon. A.R.A.M.

Alla Sharova, Hon. A.R.A.M.

Jill Thoday, A.R.A.M.

Brian Underwood, A.R.A.M.

Viola

Antole Mines

Ursula Stedman, A.R.A.M.

Violoncello

Pat Arrowsmith

Anne Francis, A.R.A.M.

Penelope Lynex, A.R.A.M.

Double Bass

Emanuel Shulman, Hon. A.R.A.M.

Flute

Paul Chapman, B.A. (Sheffield)

Maija Lielausis, Hon. A.R.A.M.

Oboe

Cynthia Phillimore, A.R.A.M.

Clarinet

Christopher Ball, A.R.A.M.

Robert Bramley, A.R.A.M.

Gillian Hopwood

Bassoon

David Chatterton

Trumpet and Trombone

Howard Hawkes

Alan Hutt

Edward Spratt, A.R.A.M.

Horn

James Diack, Hon. A.R.A.M.

Percussion

Harp

Tina Bonifacio, Hon. R.A.M.

Guitar

Michael Lewin

First and Second Orchestras

Sidney Ellison, F.R.A.M.

Classes and Choirs

Elizabeth Cooper, A.R.A.M.

Melanie Daiken, A.R.A.M.

Kathryn Harries, B.Mus.(Lond.)

Gillian Hopwood

Gwen Martin, Hon. A.R.A.M.

David Owen Norris, B.A.(Oxon.),

F.R.C.O.

Stephen Rhys, B.Mus.(Lond.), F.R.A.M.

HISTORY AND PREMISES

The Royal Academy of Music, which is one of the oldest institutions of advanced musical training in Europe, celebrated its 150th Anniversary in 1972. It was founded in 1822 through the exertions of John Fane (Lord Burghersh), Eleventh Earl of Westmorland, and began its public work in 1823 under the direct patronage of His Majesty King George IV, who granted it a royal charter in 1830. The Royal Academy has enjoyed the patronage of the reigning Sovereign ever since.

The present main building in Marylebone Road was erected in 1910–11. It contains a concert hall (the Duke's Hall), a new opera theatre (the Sir Jack Lyons Theatre), a Concert Room, and many classrooms, seminar rooms and studios for individual tuition. Important expansion of these facilities is in progress.

The Royal Academy premises extend from Marylebone Road to York Terrace East. A large part of this northern area of the site is occupied by the Library, opened by Queen Elizabeth the Queen Mother in 1968. The Library possesses important manuscripts and early printed music; for general use there are very extensive reference and lending collections available to professors and students. In 1938 Sir Henry Wood (Conductor of the Students' Orchestra 1923–44) presented to the Academy his library of 3,000 orchestral scores and 2,000 complete sets of orchestral parts. These are now housed in a new Orchestral Library, together with the Academy's general collection of orchestral material.

The Manson Room contains a large range of electronic equipment and other facilities for composers. The Arnold Bax Room houses the collection of modern pictures left to the Academy by the late Harriet Cohen. In addition, the Academy has received from generous donors many valuable instruments which are allotted, under certain conditions, for the use of talented students and distinguished former students. There are five organs for teaching and practice.

COURSES OF STUDY

The Royal Academy offers the following courses to performers. The first of these leads, on successful completion, to the Professional Certificate. The second of these, which has two syllabuses, leads to the diploma G.R.S.M. (Graduate of the Royal Schools of Music, London) which has Honours Degree status.

The Performers' (Professional Certificate) Course is of three or four years' duration; the basic course lasts three years, but in many cases a further year of specialised study is essential, and applications for grants should be made with this possibility in view. Students will normally be expected to have taken the L.R.A.M. Diploma before the end of the third year. The Professional Certificate is awarded to students who reach a satisfactory standard at the end of the three-year basic course.

The G.R.S.M. Course is of three years' duration; there are two alternative syllabuses: Syllabus A offers a broader spread of activities; Syllabus B has been devised to strengthen the training of those who wish to pursue a career in

performance. Applicants must be at least eighteen years old by 31st December 1981 and possess a minimum of five passes in the G.C.E., two of which must be at 'A' level, or an equivalent that is acceptable to the Department of Education and Science. One of the passes is preferred to be in English Language or English Literature. (A Grade 1 pass in the C.S.E. is rated as the equivalent of a G.C.E. 'O' level pass.) Candidates must have a good keyboard facility (minimum level Grade VI Associated Board). For Syllabus A a keyboard instrument as principal or second study is required; for Syllabus B two non-keyboard studies may be offered.

The Diploma is recognised by the Burnham Committee as entitling the holder to receive an addition to salary on honours graduate basis. In order to achieve the status of Qualified Teacher, students must take a further year of training which is available at various University Departments of Education and at certain Colleges of Education. With effect from 1983 only those possessing a degree or a degree equivalent (i.e. G.R.S.M.) will be able to pursue such a course of training.

The following training is common to both courses:

A principal study (one hour) a week.

A second study (half an hour).

Music Techniques (Harmony etc.) (half an hour individual tuition or an equivalent time in class).

Aural training and sight-singing (one hour or more).

History of music and musical style.

Foreign languages (for those taking singing or conducting as a principal study).

In addition, classes, seminars or lectures (some of which are compulsory) are available to students at various stages of the course, dealing with Repertoire, Interpretative Analysis and Musical Criticism. Students may also apply to take part in Master-Classes given by distinguished international artists from time to time.

The following subjects may be taken as Principal or Second study:

Composition	Oboe
Pianoforte	Clarinet
Pianoforte accompaniment (<i>not before second year of basic course</i>)	Bassoon
Organ	Horn
Harpsichord	Trumpet
Singing	Trombone
Violin	Tuba
Viola	Timpani and Percussion
Violoncello	Harp
Double Bass	Guitar
Flute	Lute
	Conducting
	(<i>additional principal study only</i>)

The following subjects may be taken only as Second study: History of Music, Viola da gamba, Recorder, Bass Clarinet, Saxophone.

Orchestral playing, choral singing, chamber music, orchestration, opera, choir training and piano accompaniment are required parts of the course according to the student's speciality.

Examinations have to be passed during each year's training, and students who fail to qualify in these may be required to repeat a year of the course or to withdraw from it altogether.

On the G.R.S.M. Course the supporting studies which the performer needs are more strongly represented – Harmony, Analysis, Aural Training, History, Conducting and Instrumental Teaching Methods.

Full details of both G.R.S.M. Syllabuses are given in a brochure available on request.

Courses are full-time; there are no facilities for part-time study. All academic arrangements are subject to the approval of the Principal.

ADVANCED COURSE

Further training is given in the Advanced Course, which covers Principal study (extended tuition) and other requirements; these include orchestral playing, chamber music, opera, vocal ensemble training, and foreign languages, according to the student's speciality. The Recital Diploma or Orchestral Diploma (Dip. R.A.M.) the highest student award, may be obtained at this level.

UNIVERSITY DEGREES

The B.Mus. Course of London University is available to R.A.M. students. This course provides special opportunities for those composers and performers who wish to pursue the academic study of music in greater depth than other courses generally allow. Composition and performance are

an important element in the degree syllabus. Applicants are required to attend the normal entrance examination at the Academy and to satisfy the minimum entrance requirements of the University, *i.e.* two 'A' levels (one of which should be Music at a high mark) and five 'O' levels. The syllabus for B.Mus. can be obtained from the Senate House, London University, Malet Street, London WC1E 7HU, and from the Academy.

ORCHESTRAS

Orchestral experience is a basic requirement of training. There are four orchestras, and admission to these is by audition. The Symphony and Repertoire Orchestras normally have two three-hour rehearsals weekly, the Chamber Orchestra and Training Orchestra normally one rehearsal a week. All orchestras give concerts at least once a term. Orchestral classes for woodwind and brass players are also available.

CHOIRS

All first-year students, other than those allocated to orchestras, are required to attend the main Choir, which meets for a two-hour rehearsal once a week. Principal-study singers will be required to attend choir and sight-singing classes as directed; they may also be required to sing in the Opera chorus. Other smaller choirs are organised for special events, as required.

CHAMBER MUSIC

Students have the opportunity of forming ensembles of every kind, and a large number of string quartets and chamber music groups with and without

piano receive regular training at various levels. Ensembles appear frequently at concerts and can compete for prizes and other awards.

OPERA CLASS

The opera class is for the training of singing students who are considered to possess the necessary qualifications. Operas are rehearsed, and performed in the Sir Jack Lyons Theatre, on lines similar to those prevailing in professional opera companies. In addition to the opportunity to perform opera and increase their repertoire, students are given tuition in the interpretation of operatic music and attend classes in movement. Conducting students are given opportunities to conduct rehearsals and, occasionally, performances, and Advanced students of piano accompaniment are encouraged to attend special classes for répétiteurs.

When particularly promising students reach their final year they may be offered a place on the Advanced Opera Course, which provides specialist training in complete rôles under distinguished coaches and producers from the principal opera houses. Scenes or acts from these operas are then rehearsed on stage at approximately monthly intervals. Advanced students are, in addition, usually cast in the main productions, and auditions are arranged for all the national opera companies.

CONDUCTORS' CLASSES

Conducting can be taken only as an additional Principal study.

Entry to the First-year and the Advanced Classes is by competitive examination held in the first half of the

Summer Term. The class is normally restricted to four students in each year, and preference is given to students already in the Academy. Tuition includes: baton technique, repertoire, languages, score-reading and conducting experience with the Repertoire and Training Orchestras.

CONCERTS

Participation in concerts, particularly by those taking the Performers' Course, is a required part of professional training, and substantial opportunities for concert experience are provided either in the Academy or in various locations outside.

REVIEW WEEKS

At the end of the Autumn and Spring terms there are 'Review Weeks' devoted to intensive concert-giving, special extra-curriculum musical activities and lectures on subjects of general artistic, social and scientific interest.

AWARDS AND PRIZES

There are numerous scholarships, exhibitions and prizes available to students.

TUTORS

Every student is allocated to a tutor, from whom advice can be sought on general academic and personal questions.

TUITION ARRANGEMENTS

The allocation of students to Professors is at the discretion of the Principal. Any change in a student's curriculum, whether of subject or Professor, must be approved by the Principal or Director of Studies in writing; *students are not permitted to negotiate directly with Professors with reference to such changes.*

ADMISSION

Entrance examinations for entry in the Autumn Term 1981 will be held at the Academy on 6th–10th April 1981.

Application for admission, on the official entry form *together with the entrance fee of £10.00*, must reach the Registrar not later than 1st January. Late applications will be considered if received not later than 1st February and accompanied by a late fee of £5 in addition to the entrance fee. If the applicant is not considered eligible for the entrance examination the entrance fee only will be refunded. Half the entrance fee will be refunded if the application is withdrawn in writing and notification of this is received by 31st December.

All candidates are required to attend an entrance examination at the Academy: they will be expected to perform to a high standard two contrasting pieces of their own choice in their principal study, and one piece of their own choice in their second study; they will also be given sight-reading, ear tests and questions on general musicianship; and they should bring with them substantial examples of harmony workings. They will also be required to work a one-hour written paper on Rudiments, Harmony and Counterpoint. G.R.S.M. candidates will also be given keyboard harmony tests and should bring samples of written work (such as essays) with them. Candidates offering composition as their principal study must send to the Registrar a folio of their work at least four weeks before the date of the entrance examination. An accompanist will be available if necessary, but candidates are strongly advised to bring

their own if possible. Overseas applicants should offer tape-recordings or cassettes of their performances. If these are satisfactory they will be invited to attend Entrance Examinations on Monday 14th and Tuesday 15th September 1981. Candidates who are offered such an examination are asked to contact the Academy on their arrival in London. It must be understood that the offer of an entrance examination in no way guarantees admission to the Academy. Students wishing to take the G.R.S.M. Course must have obtained the requisite number of passes in the G.C.E., as outlined on page 10.

ENTRANCE SCHOLARSHIPS

Details of a limited number of entrance scholarships offered for competition are obtainable in January by application to the Examinations Manager. The closing date for applications in 1981 is Wednesday 4th February. Competitions are held in the Spring Term.

POST-GRADUATE ENTRY

Suitably qualified post-graduate students may be admitted to the Performers' Course, or to the Advanced Course (for one or more years); application should be made as above. Applicants for the Advanced Course will be expected to offer an appropriately high standard of performance in their Principal study.

Refresher Courses are available to former Academy students; further details and fees are available on application to the Director of Studies.

COURSES FOR JUNIORS

There are two types of courses for Juniors:

(a) The Junior and Intermediate Schools provide tuition on half a day a week for a limited number of students of exceptional promise below the age of eighteen. The Junior School provides for those under fifteen; the Intermediate School is for those between fifteen and eighteen and these are offered additional instruction. Applications for admission should be submitted, together with an Entrance Fee of £1, to the Warden, from whom further particulars may be obtained.

(b) The Junior Exhibitioners' Course. Exhibitions are awarded by Local Education Committees to children still attending school who are accepted (by annual audition) for the Saturday morning course, which offers individual instrumental teaching and comprehensive musical instruction with classes, choirs, orchestras and chamber music groups. The average age of entrants is eleven, but there are no rigid limits. Places are also available for private fee-paying candidates: application, together with an Entrance Fee of £1, should be made to the Director, Junior Exhibitioners' Course.

DATES OF TERMS

For the Academic Year 1980-1 these will be:

Autumn Term: 22nd September (*new students 20th September*)-12th December

Spring Term: 5th January-27th March

Summer Term: 27th April-17th July

FEES

As from the beginning of the Autumn Term 1980 fees will be as follows:

Basic Courses (Performers' and G.R.S.M.)

	£ per term	£ per year
(i) Home students	295	885
(ii) Overseas students who started courses before September 1980	317	951
(iii) Overseas students starting courses September 1980	1,100	3,300

Advanced Course

(i) Home students who joined the Academy before September 1980	180	540
(ii) Home students joining the Academy in September 1980	295	885
(iii) Overseas students who joined the Academy before September 1980	193	579
(iv) Overseas students joining the Academy in September 1980	1,100	3,300

London University B.Mus.

Students wishing to prepare for this degree pay an additional £21 per term.

Junior School

Junior students (under fifteen): £100 per term. Intermediate students (over fifteen): £135 per term.

Junior Exhibitioners' Course £190 per term.

All fees are payable in advance before the beginning of each term, and a term's notice of withdrawal by a student must be received in writing by the Administrator, otherwise a term's fees are payable in lieu of notice. (See also Regulation II below.) Fees may be increased at the discretion of the Governing Body.

Optional Extras

Any of the subjects taught in the Academy may be taken as an extra study, subject to the permission of the Principal or the Director of Studies, at a fee of £60 per term for weekly lessons of half an hour each (£65 per term for

students on the Junior Exhibitioners' Course and in the Junior and Intermediate Courses).

Compulsory Extras

Library deposit: £10 (refundable in accordance with rules in Library Handbook).

Students' Union subscription: £22 per year.

ACCOMMODATION

The Academy building is non-residential, but some sixty places are available at Ethel Kennedy-Jacobs House, Champion Hill, S.E.5, which is for Academy students only. There are also twenty-two places at Henry Wood House in Halsmere Road, S.E.5. Both these halls are for men and women students. The Lady Superintendent will give general advice about accommodation in London, and all enquiries should be addressed to her at the Academy.

PRACTISING FACILITIES

During the daytime limited practising facilities are available in the Academy, but never before 9 a.m.; there are practising facilities at the Wigmore Hall Studios. Most rooms at the Academy are available between 6 and 8.45 p.m. from Monday to Friday, and 2 to 6 p.m. on Saturday and Sunday during term.

ATTENDANCE

Students are expected to take full advantage of the facilities offered to them at the Academy and to be prepared to attend on any weekday, as necessary. (There is a Students' Canteen where meals can be obtained at low prices.) Absence, for whatever cause, must be reported: there is a 24-hour Ansafone service (01-935 8135). Foreseeable and

unavoidable absence from lessons or classes should be notified in advance to the Professor concerned. In cases of illness of other than a minor character a medical certificate must be sent to the Lady Superintendent.

GENERAL REGULATIONS

I. Students shall be admitted at the beginning of each Autumn Term. Only in exceptional cases can students be admitted at a later stage in the Academic year.

II. Students are required, on accepting a place at the Academy, to sign an Undertaking to keep all the rules of the Academy, to obey those in authority over them, to carry out the course of study appointed by the authorities of the Academy, to attend for that purpose during at least three consecutive terms and give appropriate notice thereafter, and to pay the appropriate fees.

III. No student is permitted to study, outside the Academy, any subject which he or she may be studying in the Academy.

IV. Students are expected to attend all lessons and classes regularly and punctually on any day that may be arranged. Those failing to record satisfactory attendance may not be eligible to enter for the Annual Examinations or for the award of the Professional Certificate.

V. Students must attend all rehearsals and performances as required, unless they have special permission to be absent.

VI. Permission must be sought from the Principal or Warden for the acceptance of outside solo engagements; also for any professional work that might conflict with Academy commitments.

VII. Any infringement of the Regulations, or any discreditable conduct, shall render the student liable to suspension or dismissal from the Academy.

DISTINCTIONS AND DIPLOMAS

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

(a) Fellow (F.R.A.M.).

Fellows are past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it. This distinction is limited to two hundred and fifty.

(b) Honorary Fellow (Hon. F.R.A.M.).

Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians. This distinction is limited to fifty.

(c) Honorary Member (Hon. R.A.M.).

Honorary Members are distinguished musicians of any country appointed by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

(d) Associate (A.R.A.M.).

Associateship is conferred on past students of the Academy who have distinguished themselves and who have achieved distinction in the profession.

(e) Honorary Associate (Hon. A.R.A.M.).

Honorary Associates are friends (musicians or non-musicians) of the Royal Academy of Music who have rendered signal service to the

institution and who have not been students at the Academy.

(f) Dip. R.A.M. This diploma is granted to students who have been awarded the Recital Diploma or Orchestral Diploma.

(g) G.R.S.M. Hons. (London). The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music, and has the status of an honours degree in music.

(h) Licentiate (L.R.A.M.).

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

R.A.M. CLUB

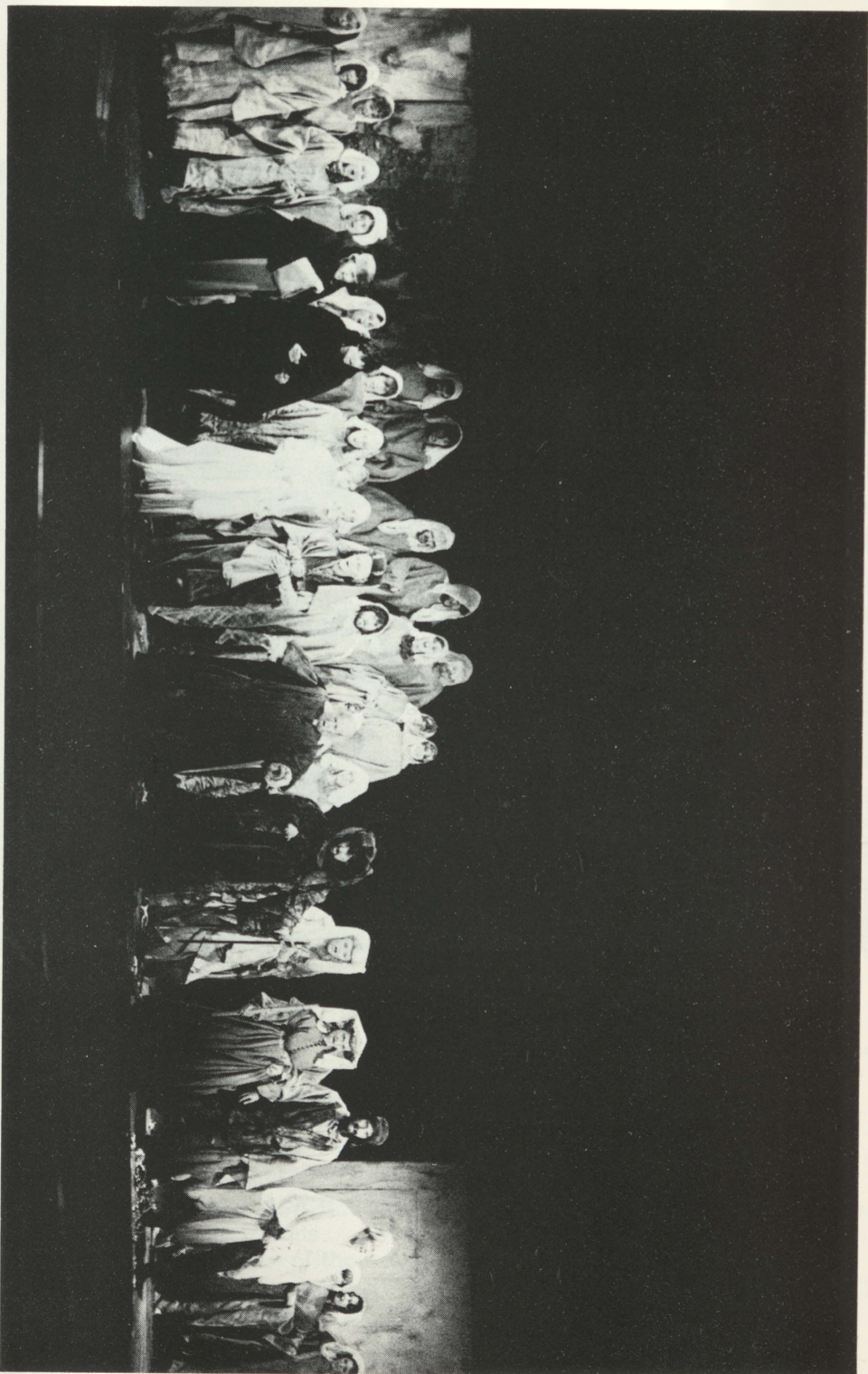
The R.A.M. Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and the *R.A.M. Magazine* published three times a year, in March, July and December, is sent to all members. Further particulars may be obtained from the Hon. Secretary of the Club, at the Academy.

R.A.M. STUDENTS' UNION

The Union, founded in 1967, is designed to promote the education and welfare of its members, to promote the social, cultural and athletic interests of Academy students and to act as a channel of communication between students and the R.A.M. authorities and all other external bodies. The annual membership fee of £22 also entitles members to join the RAM Students' Club and to receive the *R.A.M. Magazine*.



The Symphony Orchestra concert in the Duke's Hall on 27th March 1980, with Maurice Handford as conductor and Philip Smith as soloist in Brahms's piano Concerto No. 2 in B flat, Op. 83. Photograph by Tomas Jaski Ltd.



The finale of Verdi's Falstaff, staged in the Sir Jack Lyons Theatre in November 1979. Photograph by Tessa Musgrave.



